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misconduct of the agent. Eight thousand dollars was the calculation of the cost of the building. Had \$10,000 sufficed (which sum has actually been paid towards it), there can be no doubt but that the Rotunda would have prospered. Had the small succor of a few hundred dollars been lent me at the critical period . . . there can be no doubt but that the institution would . . . ere this have discharged the debts due on the building, and been in possession of a series of Panorama pictures, the merits of which had been fully tested by the distinguished approbation which had been bestowed upon them in London."

In May, 1830, an effort was made to procure again for Vanderlyn the use of the Rotunda. A petition to the Corporation signed by Cadwallader D. Colden, Richard Varick, John Ferguson, and other influential patrons urged a renewal of the lease and suggested that the creditors should receive a part of the exhibition receipts until their claims were met.

According to a pamphlet by a friend of Vanderlyn's, which he called by the inordinately long title, *A Review of the Biographical Sketch of John Vanderlyn published by William Dunlap in his History of the Arts of Design with Some Additional Notices respecting Mr. Vanderlyn as an Artist*, by a friend of the Artist, Mr. Vanderlyn had received every assurance from the mayor (in 1817) and influential members of the Board that an extension of the lease would be granted if the institution answered public expectation. The same authority records that a subsequent corporation finally settled with Vanderlyn for \$3,000, payable in two equal instalments.

The Rotunda was fitted up in 1829 for the Court of Sessions and used later for the Marine Court. In 1834 the Naturalization Office was there. After the great fire of 1835, it became temporarily a post office, apparently until 1845, when the New York Gallery of the Fine Arts was permitted to occupy the building for a "rent of one dollar per year, during the pleasure of the Common Council." Thus the edifice reverted for about three years to a use similar to

that for which it was built. Before July 31, 1848, however, the New York Gallery must have vacated the building, for then the Board of Aldermen appropriated two thousand dollars "for the purpose of defraying the expense of converting the building known as the Rotunda, in the Park, for public offices." The offices referred to were those of the Croton Aqueduct Board and the Almshouse Commissioner. At this time the Rotunda was much larger than Vanderlyn's original structure, for two-story extensions to the north and south had been added, the latter, called the propylaeum, having a portico and four Doric columns. Finally the removal of the Rotunda was included in the program laid out in 1870 by the new Board of Park Commissioners for the improvement of the parks.

W. E. H.

A LOAN EXHIBITION OF ITALIAN PAINTINGS

EARLY in the autumn there will be placed on exhibition some thirty-five paintings from the collection of Mrs. L. E. Holden of Cleveland, which she has lent to the Museum. For a time these important pictures will be exhibited together in the Gallery of Loan Exhibitions in Wing E. Due notice will be given of the opening of the exhibition, and a special number of the BULLETIN will be devoted to the pictures. Later they will be distributed in the picture galleries wherever according to school and period each belongs.

Mrs. Holden's Collection was largely acquired from Mr. James Jackson Jarves in the late sixties, at about the time that the other part of the Jarves Collection was deposited with the Trustees of Yale University at New Haven. Like the Yale pictures, Mrs. Holden's paintings are mostly of the Italian School, but as a rule they are of somewhat later date, belonging largely to the late fifteenth century. Among them will be found many curious and beautiful examples of the period.

B. B.